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An Investigation of Summer Instrumental Music Programs in the State of Washington

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AN INVESTIGATION OF SUMMER INSTRUMENTAL MUSIC PROGRAMS IN THE STATE OF WASHINGTON

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DEDICATION

To my parents, for all they have done.

TABLE OF CONTENTS

LIST OF TABLES

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

The summer months should provide beneficial activity for students. In this respect, a good summer instrumental music program has unique values. Ideally, the program will offer more intensive individual instruction than is possible during the regular school year. It will also give students the opportunity to study musical areas not included in the regular school curriculum.

I. THE PROBLEM

Statement of the problem. It is the purpose of this study to investigate current public school summer instrumental music programs in the State of Washington.

Importance of the study. In the interest of improving the summer instrumental music program at Pateros, Washington, the present writer looked for ideas in other such programs. He discovered that apparently there has been no research in the area of summer music schools; thus, this study may become helpful not only to the Pateros School District but also to other music teachers and school districts who would like to start such a program. Finally, it is hoped that many school districts presently conducting summer music sessions will find some aspects of this study

helpful in upgrading their programs.

II. DEFINITIONS OF TERMS USED

Although the present writer endeavored to eliminate technical terminology, certain words and expressions may need definition.

Summer music program. A summer school that is devoted to offering a curriculum of music subjects. Throughout the report the terms summer music session, summer instrumental music programs, and summer music schools will all be used synonymously.

Summer music curriculum. The courses of study offered in most summer music programs. These classes will include both study courses and applied music.

Summer music camp. The difference between a music program and a music camp is the fact that the students and instructors at the camp live together during the duration of the session.

Class instruction. A class of instruction for homogeneous groupings of instruments. For example, all brass players would receive a class of intensive instruction in the fundamentals of playing their instruments.

Swap class. A class in the summer session in which an intermediate or advanced student can learn to play an instrument different than his major one. In many instances he trades instruments with a fellow student, thereby "swapping" instruments.

Student fee. The charge the students pay to enroll and take part in the program.

Stage band. A term for a musical group that studies dance band music. This group usually consists of a brass section that includes three or four trumpets and three or four trombones. The woodwind section is usually made up of two alto saxes, one tenor and one baritone sax. The rhythm section usually includes drums, piano, string bass and sometimes guitar.

Ensembles. A musical group with a membership of variable size from fifteen down to two persons.

Theory. A course of study about the fundamentals of music. This might include melody, rhythm, harmony, tonality, and the general understanding of the basics of music.

Conducting. A class concerned with the skills involved in directing a musical group. It would incorporate

the teaching of basic baton technique, score reading and general musical interpretation.

Student assistants. A junior high school or high school advanced instrumentalist who helps the director with beginning students in the summer music program.

Technique class. Class instruction with emphasis on improving technical skills on individual major instrument.

III. LIMITATIONS OF THE STUDY

The study was limited to school districts in the State of Washington. Time and financial considerations prevented personal visitations of each school district. Therefore a questionnaire survey was used to collect the necessary data. The survey was made from the fifty-eight school districts in the state that responded to the questionnaire.

CHAPTER II

REVIEW OF THE LITERATURE

There has been apparently no research in the area of summer music programs. The lack of research is one of the points of justification for this study. There have been, however, some important things written about summer instrumental programs. The available information has come mainly from professional journals and text books.

I. GROWTH OF SUMMER MUSIC PROGRAMS

The recent rise in the number of schools offering summer school programs indicates the desire many students have in continuing their education during the summer months. The 1964 Annual Summer School Survey, put out by the Washington State Superintendent of Public Instruction, stated that 8,778 students participated in summer music instruction during the summer of 1964. (2:3) This was an increase of 2,299 or 42.8 percent over the number of pupils who were enrolled in the 1963 summer music sessions. (1:4) The number of students taking music during the summer of 1964 was greater than any other subject area. Loren B. Crawford in speaking about the growth of public school instrumental summer music programs stated:

> The rapid growth of summer music camp and summer music programs in the local school districts

> shows that there is considerable interest on the part of music students in continuing their music study during the summer months. Students want a challenging program in the summer. (6:38)

The comparatively recent development of summer school music programs may account for the lack of literature in this field.

II. VALUE OF SUMMER INSTRUMENTAL MUSIC PROGRAMS

Most of the articles written about summer school music have dealt in part with the value of such a program. Their primary objective has apparently been to convince others of the worth of such a program. With the achievement of this goal, the result would be the development of summer music sessions in more communities. Speaking about value of the summer session Prescott wrote:

> A summer program of band instruction appeals alike to parents, pupils, school officials, and bandmasters. Parents are anxious for their boys and girls to be busy during vacation days, to be doing something worthwhile. They also favor beginning instruction in summer when their children are not busy with academic subjects. Pupils like band practice in summer, especially if most of the sessions are devoted to sight reading of interesting music. Bandmasters are naturally eager for a summer band school because it gives them an opportunity to offer intensive instruction without conflicting with regular school schedules. School bands always need re-inforcing, and summer is the time to find new pupils and to work intensively with beginners. All in all, the summer band school seems a logical extension of the regular school band curriculum. (13:139)

Summer programs should help to strengthen the quality

of the regular school music program. The Donald R. Beer study, What Makes a Winner, showed the following effect summer instrumental programs had on the contest ratings of the bands in his survey:

> A positive correlation between a summer program and higher ratings was observable. This came as no surprise to this writer. Many things can be accomplished during the summer that are difficult during the regular term. It is also a fact that the best bands in our area have summer programs. 45% of the first place bands had an extensive summer program, as opposed to 26% of the second place bands and only 10% of third place bands. (4:32)

The Beer report illustrates how valuable a summer session can be to the regular school music program.

The worth of a summer session will depend upon the immediate and long range objectives of the individual program. Russeau described some of the things to be derived from a summer music school:

> The values of a summer band program are numerous and very obvious to the ambitious band director. He knows that the summer can be three months of band inactivity during which the organization deteriorates by losing some of the polish it had at the close of the school year. On the other hand, there can be several weeks of summer band activity to maintain student interest and group standards. The advantages derived from a summer program for a new band member are numerous. He becomes acquainted with older members of the band, learns band procedure, and gains experience in both marching and playing. (15:31)

Music educators look at summer programs as an opportunity to better students musical experience. Barnes in

talking about his summer time rehearsals stated:

> The two things that parents and students like best about the summer music school is the theory classes for the younger students and the opportunity to begin on an instrument with three months to get ready for the new school year. Parents that are the least bit skeptical about their child being successful as an instrumentalist like to start their boy or girl in the summer school because they feel that he can try it for six weeks without involving himself for a whole school year. Even though they are always over 95% successful, parents still seem to feel more comfortable with this trial period. (3:11)

Joquish in discussing the importance of the summer school music programs wrote:

> Summer music classes are a boon for those boys and girls who have caught the spark of band and orchestra playing and who in former years had no opportunity of continuing instruction during the school vacation. (11:11)

It can be concluded from the preceding statements that summer school instrumental music has certain desirable values. It provides students with a worthwhile vacation-time activity, a chance for beginning instrumentalists to start when they are not burdened with regular academic work, and the opportunity to study musical subjects not possible in the regular school year.

III. PLANNING AND ORGANIZING

Vital steps in the operation of a successful summer instrumental music program include careful planning and organization before the beginning of the session. Reynolds

describes this pre-organization in the following nine steps:

1. Approval of the program by the school administration.

2. Co-ordination with band parent club, parent-teacher association, and civic organizations.

3. Decide on the length of the program.

4. Decide on the location of the programs, and such as building, civic center, municipal auditorium.

5. Decide on a course of study.

6. Make arrangement for assistants.

7. Release information on the program to local news media for publicity.

8. Tentatively set public performance dates.

9. Determine approximate enrollment through preregistration. (14:12)

To make the summer program as highly successful as possible some advance publicity and promotion would be most effective. Prescott outlined the following procedures that could be helpful in this area:

> To insure a successful summer band project, some school year publicity and advance promotion work is necessary. The following means could be used:
>
> 1. Talks by the bandmaster at several Beginning Second and First Band rehearsals during the last six or eight weeks of the regular school year.
>
> 2. Bulletins about the summer course, distributed by principals of all the school

buildings. There should be two bulletins issued; one to children not enrolled in any of the bands and one to members of the bands.

3. Talks by the bandmaster at the monthly student concerts and at the annual spring concert.

4. News articles in the local papers. Friendly contact with local editors will pay big dividends.

5. Posters created by the bandmaster or the art department and distributed to all school buildings the last three weeks of the regular school year. These posters could contain pictures of concert appearances, parades, recitals, trips, contest cities and band classes. (13:144)

Prescott mentioned another phase of school operation, that of obtaining a place to carry on the program.

> School officials usually welcome the use of school buildings during the otherwise idle months. With no heat necessary, the cost of upkeep is negligible. (13:139)

It can be summarized that the most valuable aspects of planning and organizing a summer music program are pre-organization, advanced publicity and promotion.

IV. CURRICULUM OF THE PROGRAM

To a large degree, the success of a summer music program will depend upon the curriculum. In discussing the type of curriculum that should be offered Reynolds wrote:

> Each summer instrumental music program, no

> matter how large or small should include: Full-band rehearsal, small ensemble instruction, marching band (where used) and music theory classes as the basic curriculum. Additional subjects, such as stage band instruction and student conduction classes, can be added as the local situation warrants. (10:301)

Summer music programs are set up on a local basis with no set requirements. There are numerous types of curriculums. House described the subjects he would include in a summer music curriculum in the following manner:

1. Beginning classes for the new volunteers and older players wishing to learn a second instrument.

2. Individual instruction.

3. Small ensembles of all types.

4. A summer band and/or orchestra consisting of those regular members who are in attendance, plus those becoming eligible for the group next fall.

5. A class on marching fundamentals for next year's new band members.

6. Community band and/or orchestra usually organized of school age players and former graduates. (Such groups could schedule regular pop concerts.)

7. Special classes in basic harmony, arranging, conducting, baton twirling, and drum majoring. (9:182)

In a discussion of the daily schedule Prescott gave the following as the subjects he would offer in a summer music curriculum.

Daily Schedule With One Instructor

8:00 A.M.	Beginning Band rehearsal
9:00 A.M.	First Band rehearsal
10:00 A.M.	Advanced Technic Classes
11:00 A.M.	Advanced Technic Classes
1:30 P.M.	Second Band rehearsal
2:30 P.M.	Examination and instruction on the Preparatory Exercises
3:30 P.M.	Chamber music ensembles (13:143)

The preceding statements indicate that the minimum curriculum of a summer music program should include large band and/or orchestra rehearsals, individual or class technique instruction, small ensembles and music theory classes.

V. SUMMER BAND CAMPS

Although there are important differences between a summer music program and a summer music camp, the author felt that much might be learned from the available literature about summer camps that could be applied to summer music sessions.

Objective of music camps. In many instances the reasons for setting up a summer music program will be similar to those for setting up a music camp. Pfohl described the purpose of the summer music camp in the

following statement:

> The whole purpose behind the organization of a music camp is to give young people concentrated musical training, with as much camping experience as possible. Campers literally live out of doors in close communion with the beauties of nature..... Through a carefully regulated schedule, young musicians become well rounded in all phases of group experience, especially if the camp is co-educational. They learn the meaning of self-discipline, co-operation, responsibility, self-expression and social poise. (12:30)

The summer music session may not achieve these goals to the same degree as the camp, but it should still incorporate them into the objectives of the program. Clark, another author in the field of music education, described the objectives of a summer music camp in the following way:

> Our prime objective of the camp is to give the student an opportunity to study his musical instrument, individuelly and collectively. However, we make sure that he has a balance of recreation during his full day schedule. We have found that music and recreation are quite compatible. (5:20)

In the summer instrumental program, the balance between recreation and musical activity can be achieved.

<u>Value of summer music camp</u>. The values derived from the music camp will probably coincide with those derived from the summer music program, especially those values having to do with actual experience. The following value described by Thompson should also be the product of summer music programs:

> We soon discovered that mere participation in a band camp improved our planning and marching in half-time shows, no matter what was rehearsed at the camp. The ESPRIT dE CORPS developed, manifested itself in a desire to always show the band in its best light, no matter how much extra rehearsal time, or hard work this might take. This feeling has carried over into our concert work, and has resulted in an individual goal of excellence for each band member that would gladden the heart of any director. At this summer band camp fifty percent of our rehearsal time was spent on concert music. (16:33)

Pfohl described another value that comes from a summer camp that applies to summer music programs:

> One of the great values of the participation in a summer music camp comes from learning to listen to others. Here is where public performances are most important. During the summer a student will hear thirty-five or forty concerts, ranging from solo recitals to chamber music, orchestra, band, and choral concerts. Thus a student who has been performing only in one type of program gains an overall view of the entire field of music. If a student did nothing but listen to concerts during his camp term, he would have experienced a worthwhile summer. (12:30)

The value of an experience comes many times from the results it brings. Clark illustrates this in the following way:

> This summer will constitute our fifth camp. I am thoroughly convinced that our present successful string program is due in no small part to this motivation technique. I have seen our orchestra program grow from about 25 to nearly 200 in just six years. And remember, this was accomplished in a town that was "band minded." I believe that any school music director can develop a camp program sililar to ours here in Joliet, Illinois. (5:21)

As described by the above references, the values obtained from summer music camps are pride in the group organization, the opportunity to listen to other students and various types of groups, and making the present program more successful.

Curriculum of summer camps. The present investigator believed that the curriculum of the music camp and the curriculum of the summer music program will, in most cases, be very similar. Therefore, a review of the available information in this area was considered to objectively determine specific curriculum content.

Hawkins wrote the following about music camp curriculums:

> Some camps may stress their choral work, some their large instrumental organizations, while others emphasize small ensembles. Twirling and drum-majoring are the specialty in some localities. However, many camps make comparable offerings in all of the major areas. Thus a student may perform on his primary instrument in one organization and also study intensively on this instrument with a private teacher. At the same time, he may enjoy performance in a less advanced group on a secondary instrument upon which he wishes to acquire skills. This will probably still give him time for general music classes and peripheral activities. (7:62)

Pfohl stated that:

> In a summer camp a student should have an opportunity to study the instrument of his choice under the finest available specialist in that particular instrument. Such study will take place in private lessons, in sectional rehearsals, and in organizational practices and performances.....

> In addition to private instruction and organizational participation, a student should also receive instruction in music theory. (12:30)

The following description is of a particular summer music camp. Herendeen wrote about the curriculum at this camp:

> The daily program provided for two full band rehearsals and two sectional rehearsals each day. Students attended elective music classes and theory classes in addition to their regularly scheduled playing rehearsals. A camp dance band was organized and directed by the camp chaplain, Rev. George Wiskerchen, C.S.C., a noted authority on jazz and stage bands. This was an elective activity that proved most educational to the campers. (8:40)

<u>Summary of summer camp curriculum</u>. The curriculum of a typical summer camp was found to include large groups, ensembles, and individual musical instruction. In this respect, it seemed not to be different than the typical summer instrumental music program.

V. SUMMARY

Noted music educators have expressed the opinion that summer instrumental music programs have great value. The fact that this type of music education is so contemporary is probably the main reason for the apparent lack of literature on the subject. Summer sessions should be well planned and organized. The minimum curriculum should include beginning classes, individual and small ensemble

instruction, and a summer band. The literature indicated that certain objectives, values, and subjects are common to most music camps. These were included with the report in the belief that they are also useful in summer music. The following quotation may serve to appropriately conclude this resume' of related literature:

> Through concentrated study, supervised practice and varied listening experiences, students may gain in a six week session as much or more musical training as in an entire year of regular school activity. The underlying purpose, however should be to give students a sincere love for an honest approach to music. Above all, they should find an outlet for self-expression and develop a deeper appreciation for the one universal language of mankind. (12:30)

CHAPTER III

METHODS OF RESEARCH AND ANALYSIS OF DATA

Since no research studies about summer instrumental music programs were available to evaluate, it was necessary to carry on primary research. The questionnaire method was used to collect data.

I. METHODS OF RESEARCH

The questionnaire. The purpose of the questionnaire was to obtain information regarding the present practices and procedures used in summer instrumental programs in the State of Washington. Questionnaires were sent to eighty-one school districts. These districts were selected from the list of schools in the 1964 Annual Summer School Survey who indicated that they hold summer sessions. This survey is put out by the office of the State Superintendent of Public Instruction of Washington State.

Each questionnaire was accompanied with a self-addressed envelope. The questionnaires were mailed to the instrumental music director of each school district.

Enclosed letter. A letter was attached to each questionnaire before mailing. It explained the purpose of the questionnaire.

The follow-up letter. A second letter was sent to schools that had not returned the questionnaire thanking them for their co-operation and for any immediate consideration in completing the questionnaire.

Mailing list of schools. The school districts that responded to the questionnaire are listed in the Appendix. A copy of the letter received from the office of the State Superintendent of Instruction, indicating there is no other available information in this area, is also found in the Appendix. The questionnaires were mailed on January 30, 1965.

II. RESULTS OF THE QUESTIONNAIRE

Fifty-eight, or seventy-two percent, of the questionnaires were returned. Of the fifty-eight questionnaires received, forty-eight, or eighty-two percent, of these had summer music programs.

Size of the programs. The number of students participating in the summer music programs of the responding districts ranged from 14 to 1575 students. Table I indicates the size of these programs.

TABLE I

NUMBER OF STUDENTS ENROLLED IN 1964 SUMMER MUSIC PROGRAMS IN THE STATE OF WASHINGTON

Number of students enrolled	Number of programs this size	Percent of programs this size
14-49	9	21.4
50-99	12	29.0
100-149	7	16.7
150-199	1	2.4
200-249	5	11.9
250-299	1	2.4
300-349	0	0.0
350-399	3	7.1
400-449	1	2.4
450-499	0	0.0
500-999	1	2.4
1000-1500	0	0.0
1500-1750	2	4.8

Summary of Table I. Table I indicates that there is considerable variety in the number of students enrolled in different summer music programs. There were forty-two

responses to the question.

Item two of the questionnaire pertained to the population of the districts having summer music programs. This information has been listed in Table II.

TABLE II

STUDENT ENROLLMENT IN DISTRICTS HAVING SUMMER MUSIC PROGRAMS

District size	Number of districts	Percent
300-1,500	8	16.7
1,501-5,000	11	22.9
5,001-10,000	15	31.3
10,001-15,000	5	11.9
15,001-30,000	4	8.3
30,001-35,000	2	4.8
*99,000	1	2.4

*There were no districts between 35,000 and 99,000. The Seattle schools were the 99,000 district.

Summary of Table II. Table II indicates that both small and large districts have summer programs. It is also noted that summer music sessions are spread somewhat equally between the various size districts. Two districts failed to respond to this portion of the questionnaire.

As indicated in the review of literature, the

growth of summer music sessions has been comparatively recent. Table III points out the increase of programs in the State of Washington.

TABLE III

GROWTH OF THE SUMMER INSTRUMENTAL PROGRAM

Question	Yes		No	
	#	%	#	%
Has your summer music program increased in recent years?	38	79.2	10	17.3

Summary of Table III. Table III shows that seventy-nine and two tenths percent of the summer music programs in the State have increased in size in recent years. Only ten schools reported no recent increase in the size of their summer music programs. All of the districts that held summer music sessions responded to this section.

Ten, or twenty-four percent, of the responding districts completely financed the summer music programs. Thirty-one, or seventy-six percent, of the districts did not. In operating a summer music school it is necessary to have some method of financing the session. Table IV shows the responses to the method of financing used by the schools in Washington during the summer of 1964.

TABLE IV

FINANCING THE PROGRAM

	Question	Yes #	Yes %	No #	No %	Unanswered #	Unanswered %
9.	Is there a way for students with a lack of funds to participate?	33	57	11	19	4	8
10.	Is the teacher paid through student fees?	31	65	15	31	2	4
11.	Is the teacher paid through the district?	18	38	27	56	3	6
12.	Is the teacher paid through a combination of student fees and the district?	10	21	37	77	1	2

Summary of Table IV. The largest number of responses to the question having to do with how the teachers were paid indicated it was through student fees. A significant number of teachers, thirty-eight percent, were reimbursed for their services through the district. A minority of districts, ten percent, paid their staff through a combination of district support and student fees.

Of those districts that had summer music programs, thirty-nine, or sixty-seven percent, charged student fees

for the summer program. Seven, or twelve percent, did not and the remaining twelve, or twenty-one percent, failed to respond. The largest student fee charged was thirty dollars, and the smallest was three dollars. The average charge for students was twelve dollars and fifty-three cents. It must be kept in mind that the length of the program in many districts has an effect upon the amount of the student fee.

Thirty-three or fifty-seven percent of the schools indicated that they had a way for students lacking adequate funds still to participate in the program. Eleven, or nineteen percent, of the districts did not. Four districts failed to reply to this question.

Curriculum of summer instrumental music programs. The instrumental directors were requested to indicate the classes offered in the summer music curriculum. The subject areas given in the questionnaire were beginning band, stage band, ensembles, senior band, junior high band, conducting, theory, private lessons, orchestra, and swap class. A section was provided to indicate other subjects that might have been included in their curriculum. One weakness of the question was that several respondents did not understand the term swap class. Table V lists, in order of frequency, the summer music classes offered by the responding districts.

TABLE V

SUBJECTS OFFERED IN SUMMER
INSTRUMENTAL MUSIC PROGRAMS

Area of study	Number of responses	*Percentage of total response
Beginning Band	41	85.4
Junior Band	36	75.0
Senior Band	22	45.9
Ensembles	20	41.7
Orchestra	15	31.3
Intermediate Band	14	29.2
Class Percussion	14	29.2
Class Brass	13	27.1
Class Woodwinds	13	27.1
Theory	10	20.8
Private Lessons	9	18.8
Stage Band	8	16.7
Swap Class	8	16.7
Elementary String	6	12.5
Advanced String	5	10.4
Conducting	5	10.4
Technique Classes	5	10.4
Beginning String	4	8.3
Beginning Orchestra	3	6.2
Junior Orchestra	3	6.2
Marching Band	2	4.2
Guitar	2	4.2
Junior Senior Band Combined	1	2.1
Ukulele	1	2.1
Baton Twirling	1	2.1
Student Assistants	1	2.1
Music History	1	2.1

*This is based upon the responding districts who have summer instrumental music programs.

Summary of Table V. Beginning band was the most frequently offered course in summer music sessions. It is also noted that Junior and Senior High band was offered in a large number of programs. Orchestra classes were not offered as often as band but were present in approximately a third of the sessions. Individual instruction was indicated as a part of many summer music schools. Either private lessons, technique classes, class brass, woodwind or percussion were offered in fifty-three and eight tenths percent of the programs. Ensembles was another area that many summer sessions offered. In summarizing the general trend in summer music curriculum, most of the summer music schools offered large group study of band and/or orchestra, and some type of individual instruction on the students' major instrument. Many of them offered ensemble and theory study, and a few offered such classes as stage band, marching band, conducting, music history, guitar, ukulele, baton twirling, and student assistants.

A certain weakness of the table should be pointed out. The investigator in compiling the data for this table did not combine such responses as beginning string and beginning orchestra in the interest of objectivity. In many cases beginning string and beginning orchestra may or may not be synonomous. The same can be said about the responses to technique classes and class instruction for

brass, woodwind, and percussion.

Scheduling of the program. Scheduling of the program is one of the advantages of holding music programs in the summer when there is no conflict with regular school year activities. In organizing a summer music session the time of day in which the classes met should be selected on the basis of convenience for both students and teachers. Table VI presents the number of days a week, and the time of day that classes were held.

TABLE VI

NUMBER OF DAYS A WEEK, AND
TIME THAT CLASSES WERE HELD

	Number having class	*Percent having class
Five days	34	79
Four days	0	0
Three days	5	12
Two days	2	4.5
One day	2	4.5
Morning and afternoon	5	10
Morning	29	61
Evening	1	2
Morning and evening	2	4

*Based upon those districts that responded to this item.

Summary of Table VI. Table VI shows that the vast majority of the summer music programs are held on a five day a week basis. Although it is not indicated in the table, four districts that have five day a week sessions also include some classes in their curriculum that meet only two and three times a week. Most of the summer programs held classes during the morning. The districts that had morning and evening sessions indicated that the evening classes were for the senior high students, to avoid conflicting with summer employment.

Length of class periods. Class periods varied in length from thirty minutes to two hours. The average period was sixty-two minutes long. Some districts indicated that the length of the period depended upon the class. For example, a music history class might be forty minutes while a full band rehearsal would run an hour and a half.

Directors' evaluation of the summer music program. The directors of summer programs were requested to answer a series of questions that pertained to evaluating their summer music programs. It was hoped that the questions would disclose (1) whether more individualized instruction was possible than during the regular term, (2) if the summer session was an asset to the regular program, (3) if it

offered students certain areas of study not available during the regular school year, and (4) if some students make rapid strides in perfecting skills during the summer program.

TABLE VII

DIRECTOR EVALUATION OF PROGRAM

	Question	Yes		No		Unanswered	
		#	%	#	%	#	%
17.	Do you feel that more individualized instruction is possible during the summer program?	42	88	4	8	2	4
18.	Do you feel that the summer program is an asset to the regular school music program?	47	98	1	2	0	0
19.	Do you believe that the summer music program offers students certain areas of musical study not possible during the regular year?	31	65	15	31	2	4
21.	Do any of the students make spectacular gains in perfecting skills during the summer program?	34	71	8	17	6	12

Summary of Table VII. Most directors indicated that more individualized instruction is possible during summer sessions. The majority of music instructors felt that the

summer program was an asset to the regular school music program. The largest number of respondents indicated that summer music sessions offer student areas of study not possible in the regular year. On the advancement in musical skills during the summer, seventy-one percent of the directors felt their students made tremendous strides in the summer program.

Certain general aspects of a summer music program should be considered in its operation. The director of a summer music session should decide whether or not to require attendance, offer school credit for participation, and have public performances. Table VIII indicates the trend in these areas.

TABLE VIII

ATTENDANCE-REQUIREMENTS-
CREDIT AND PUBLIC PERFORMANCES

		Yes		No		Unanswered	
		#	%	#	%	#	%
20.	Does your summer program culminate in a final public performance?	29	61	15	31	4	8
22.	Is there any school credit given for summer music participation?	6	12	42	88	0	0
23.	Is attendance required at any of the classes?	16	33	32	67	0	0

Summary of Table VIII. Table VIII indicated that the majority of summer programs culminate with a public performance. Only twelve percent of the districts indicated that credit is given for participation in the summer session; however, thirty-three percent required attendance.

Miscellaneous statements by summer music directors. The following pages contain the directors' exact statements concerning any unique aspects they incorporate into their programs. The statements are arranged into two sections, as they were in the questionnaire, the first section reporting "unique aspects," the second including any further comments the directors wished to make.

Unique aspects:

(Respondent A) It has a history of 22 years of successful operation. It's considered the thing to do. An elementary student who doesn't attend is placed in a bad competitive position in the fall. Our massed final concert of the grade, 7th and 8th jr. hi. bands- 500 in beginning, 250 in each intermediate, and 280 in concert band has had long tenure and fantastic publicity which helps make it "the thing to do." The competitive program of weekly competitive tryouts in all band work from beginning thru advanced concert band is most effective. The Advanced Concert band - Grade and Jr. Hi 7th and 8th has played weekly park concerts for the past 22 years under the joint sponsorship of the Public Schools, the Park Board, and the Central Lions Club. We hire one very efficient instructor who prepares all news releases and the announcer's script for the weekly concerts and also acts as master of ceramonies. This gives us a chance to continually build up the whole program - strings

and all in the public eye and further sells the whole program to the students. The string program gives a final concert, the summer H. S. orchestra one, and the H. S. Band two.

(Respondent B) We use student teachers as assistants which give us much more help for individual pupils.

(Respondent C) Perhaps nothing unique, but dividing into daily technic classes according to instrument and ability is a very strong point. Our area is not especially good for summer activities since so many families take off for trips, etc.

(Respondent D) We have a band that is open to adults, alumni, and high school students. It rehearses once a week and plays concerts and at parades.

(Respondent E) We reach 5, 6, 7 grade students with a few above. The program would be much bigger if we could have bus transportation. Getting there is our biggest problem. We also assemble senior high bands for a few rehearsals for summer parades such as the 4th of July. The instructors do not receive any pay for this. We find that a beginner covers as much in the summer (or more) than during the entire 9 months of the regular school year.

(Respondent F) We have a summer recreation program going on at the same time. Students come to the music classes they are interested in and then go to the recreation activity. It's worked out real well for us. I feel the summer program is a tremendous asset to the regular program.

(Respondent G) All third graders are tested in the spring to assess musical aptitude with parental follow-up by the music instructors. A parental questionnaire was sent home which made it possible for parents to indicate interest in their children taking instrumental music. We utilize two band instructors and up until this summer have had two string instructors. The string instructor will receive extra recommendation for sections beyond the hours he is under contract.

(Respondent H) Our program includes a "Fine Arts Trio" for primary children which is not a part of many summer programs. A number of high school music students are hired as assistant teachers to increase the ratio of instructors to pupils in the summer. Indirectly these student teachers also profit through teaching experiences.

(Respondent I) Small ensemble groups perform regularly for each other. Attendance is required. Credit is given.

(Respondent J) We encourage all beginners to start in the summer session. Progress is comparable to a whole semester work. Instruments are obtained on a rental-trial basis for the six week period. Minimum expense for parents at this stage.

(Respondent K) It is fun for the students--5 weeks is long enough so as not to interfer with family vacation and camp plans.

(Respondent L) We really make a sincere effort to interest the grade school and Jr. high level students. We present one performance group in a "Concert-in-the-Park" series each Thursday night for four weeks. We also plan one outstanding "trip" performance for each summer. Last summer we took four busses and went to the Seattle center for a concert and ice cream feed. This summer we're planning a swimming party and horse-back riding "day," for the entire enrollment. We make it a point to individually evaluate each student's strong and weak points on a parent-info card which is awarded to the student along with a certificate at the final concert.

(Respondent M) A good staff, and they are hard to find. For a comparatively small district our summer school music program is very strong - the reason - a good staff. We run an adult summer band as well as two high school bands. Last year I paid the staff $5.00 an hour. This year it will be $6.00.

(Respondent N) Good teachers and interested students. Our program includes vocal, string, wind and percussion students.

(Respondent O) With our tight schedule during the school year, this is the only time that students who are beyond the 5th grade are able to take a beginning class. We also get a number of students who started in the 5th grade but dropped out because they were not mature enough to keep up with their class. By the time these students are in the 7th, 8th, or 9th grade they are able to learn an instrument more rapidly and there are times when, in a 6 weeks summer program, a beginner can learn enough to catch up with his regular class.

(Respondent P) Good question--perhaps how we get ready for it (summer program may be unique.) Quite a while before the end of the school year, we give a concert for grade school students (for interest), followed up by a meeting of all band students interested in band--they take a permission sheet home to have a (1) music aptitude test, and (2) an instrument check to determine proper instrument. Before school gets out: (1) Students have been assigned an instrument, (2) have ordered books, (3) have been clued as to schedules, and (4) they start the Monday after school gets out. A running report is made from day to day on a 5 x 8 card so that an accurate final recommendation may be made as follows: (1) recommend student be dropped from band program, (2) recommend student stay with summer band group in September, and (3) recommend student start again with September band group because work not up to par. There are always 6-10 students who show up for summer band (not tested or checked) who somehow never "get-the-word."

Further comment:

(Respondent Q) This will be our first experience, so we are a bit unsure of ourselves at this point. Our schedule may be of interest to you. The staggered schedule allows us a 45 minute full rehearsal with each group under their teacher. It also allows one teacher to be free for a 45 minute period during each class to permit a team teaching situation to handle theory, listening, small ensembles, individual help, etc. - all within the 1½ period of time. We have been unable to generate elementary or junior high interest vocally. Therefore, the senior high level is only in this area. We hope to add junior

high in another year. We plan no performance as we wish to remove all such pressures from the student. Plan to aim more at technic, listening, etc. Hope to create a real learning situation this way.

(Respondent R) Nothing unique. Only those interested are in class. There is alot of interest from students of this age. This is the time of the starry-eyed youngster, who wants more than anything else to play an instrument and make music. So it is a very satisfying experience to teach kids who want to learn.

(Respondent S) We're not quite as formal as during the school year. Also, we play more program type music--rather than alot of technique exercises, etc. Have more time for individual help also. The emphasis is really on fun in playing. I'm hired for 2 wks. extra work by the district. Part of it goes in this program and the rest goes into minor repair, inventory and getting the department in shape for fall.

(Respondent T) Many students study privately--many more than participate in the summer school program. This area is subject to touring during the summer. Many students are gone. Due to our location, private teachers are plentiful. You can't beat private lessons. Many schools do not offer summer programs for full band instruction, but are set up for private or homogeneous groupings. Very anxious to hear about a real good program of summer instruction.

(Respondent U) Nothing unique. Believe it will grow through years. Worst problem--teacher often wants to attend summer school.

(Respondent V) Our summer band is for elementary and junior high age students as the high school students are mostly working during the summer in this area. We have another elementary band that meets each Saturday during the first 8 weeks of the summer. Cost to the student for this is $2.00.

(Respondent W) This summer band program has changed every year. My main objective so far has been to use it as a means of taking care of special problems with individuals and to keep as many students as possible

working with their horns during the summer. This program is more comprehensive for the elementary and jr. high students than for the high school. The high school band just meets once a week all summer and plays in a local fair parade. High school students so often are working, and it is hard to get them to attend classes. Most of the participation in this program is in grades 6, 7, and 8.

(Respondent X) The summer band is only for grade school students. The high school band does some work on marching for Seafair parades, etc., but this is not connected with summer band. We present an outdoor concert if possible.

(Respondent Y) The finest attitudes are brought out to be appreciated and noticed by the students. The community is sold on the program. This gives students a chance to do nothing but band work. It keeps them tuned up for fall. It causes beginning students in September to look forward to the next summer and they work harder. We start beginners in the Seventh Grade and teach them in a regular 50 minute class 5 days per week.

(Respondent Z) I would like to institute a summer instrumental music program here but I have encountered difficulty with the local school board and others. They feel, with <u>some</u> justification, that we're "too small to support such a program." I don't think so, and the results of your survey (I hope) will bear me out.

<u>Summary of directors' comments</u>. The following items were mentioned two or more times as being partially responsible for the success of the summer programs: (1) good staff, (2) fun in playing, (3) advanced aptitude test for beginning students, (4) interest of students, and (5) advanced publicity and promotion.

The directors' remarks concerning unique aspects of

their summer music programs, that were considered particularly helpful in making the programs successful, are listed in order of the frequency of occurance in Table IX.

TABLE IX

DIRECTORS STATEMENTS ON UNIQUE ASPECTS OF SUMMER INSTRUMENTAL PROGRAMS

Partially responsible for success of program	Number of responses
Good staff	3
Fun in playing	2
Advanced aptitude test for beginning students	2
Interested students	2
Advanced publicity and promotion	2
Summer concerts	1
More individual help	1
Student assistants	1
Weekly competition (tryouts)	1
Small ensemble group performances	1
Technic classes according to ability and instrument	1
Band open to adults and graduates	1
Summer recreation program with music program	1

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

The present study was undertaken as a result of certain questions that arose from the author's brief experience with summer instrumental music programs. The desire to improve the summer music programs at Pateros, Washington was one of the factors which served to stimulate this research.

CONCLUSIONS

Value of summer music programs. The study showed that, in the opinion of music directors, summer music sessions can be an important asset to the regular school music program. This would imply that many districts use the summer programs as an integral part of the regular school music experience. Significant in the overall quality of the musical education of each youngster, is the fact that the majority of directors felt that students could get more individualized instruction during the summer months. Several directors qualified this statement by pointing out that during the summer session music students and teachers have more free time at their disposal.

Enrollment of districts with summer music programs. The number of students in each of the participating districts illustrates the great range in the size of summer music sessions, found in both small and large communities of the state. The study also pointed out that summer music programs have been increasing in size in recent years.

Financing of programs. The study shows that most of the summer music instructors are paid through student fees; however, many of them are reimbursed for their services through the district. In a few instances the teachers are paid through a combination of student fees and district support.

Curriculum of program. Large group study of band and/or orchestra, and private or class technique instruction, were reported in most of the summer sessions. The greatest student participation came from the elementary and junior high school age youngsters. A number of summer sessions offered theory and small ensemble study in addition to large group and individual instruction. Most of the music schools were run on a five-day-week basis, with each class period running from thirty minutes to two hours in length. Many of the summer music schools concluded their sessions with a public performance.

The report indicated that the majority of districts do not give credit for student participation in the summer music program, and attendance is not required in most of the sessions.

Unique aspects of summer music sessions. In the statements about the unique aspects of their individual programs to which they attributed their success, the directors frequently mentioned the following: (1) good staff, (2) fun in playing, (3) advance aptitude test for beginning students, (4) interest of students, and (5) advanced publicity and promotion. It is also noted from the directors' comments that summer programs conflict with student summer employment and vacation time. In the case of young music teachers, such a program would often interfere with advanced college training.

RECOMMENDATIONS

In starting a program, it is recommended that the curriculum should include beginning instruction, individual class or private lessons, Junior and Senior large group rehearsals, small ensemble experience, and theory classes as a basic curriculum. Any other area of musical study that is appropriate for the given situation such as stage band, marching band, music history and conducting

may be added to the basic curriculum.

It is recommended that those present districts that have summer music programs, offering only a limited area of study, broaden the scope of their curriculum. Many of the districts that offer only beginning band and advanced band could profit greatly by the addition of such subjects as ensembles, technique classes, swap class, and theory.

In light of the success of the reporting districts with enrollment under 1,500, it is also recommended that more small districts engage in the operation of a summer music program.

It is suggested that summer music schools have a public performance to give the students an opportunity to apply the results of their musical study.

Since certain aspects of the present music programs that seemed valuable to the directors include: (1) good staff, (2) fun in playing, (3) advanced aptitude test for beginning students, (4) interest of students, and (5) advanced publicity and promotion, it is recommended that all of these particular aspects should be incorporated in more summer music schools.

It is hoped that this report will serve to encourage many other directors to start summer music programs in their districts and to improve present summer music sessions.

Finally, in light of the present writer's experience that research projects in the area of summer music programs are not available, further research would prove most valuable.

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BIBLIOGRAPHY

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APPENDIX

P.O. Box 134
Pateros, Wash.

Dear Sir:

In cooperation with Central Washington State College, I am conducting a study of the Public School Instrumental Summer Music Programs in the State of Washington. If your school district has such a program, your reply to the following questions would be a valuable help in making this a worthwhile study. The importance of the study is to find some valid answers in trying to organize the best possible summer music program and what the present trends are in this area.

Since this study is based on a selected sampling, it is very important that the report of each school be valid. Your cooperation will be greatly appreciated. If at all possible, I would like your reply to this questionnaire by February 28, 1965.

Thank you for your cooperation in this matter.

Sincerely yours,

Leon E. McKinney

If you desire a copy of the results of this study, please indicate below:

_____Please send me a copy of the results of this study.

QUESTIONNAIRE ON EVALUATION OF PUBLIC SCHOOL INSTRUMENTAL SUMMER MUSIC PROGRAMS IN THE STATE OF WASHINGTON

GENERAL INFORMATION

1. Name of school district _____

2. Size of district. (no. of students) _____

3. Number of students in regular school instrumental program. _____

	Circle One	
4. Do you have a summer instrumental music program?	Yes	No
5. How many students participated in your 1964 summer instrumental music program? _____		
6. Has it increased in size in recent years?	Yes	No

FINANCING OF PROGRAM:

7. Is the program financed by your district?	Yes	No
8. Is there a student fee? _____ Amount	Yes	No
9. Is there a way for students with a lack of funds to participate?	Yes	No
10. Is the teacher (s) paid through the student fees?	Yes	No
11. Is the teacher (s) paid through the district?	Yes	No
12. Is the teacher (s) paid through a combination of student fees and the district?	Yes	No

13. Other ways the program is financed. Explain. _____

_____

CLASSES OFFERED

14. Please check the following classes that are offered in your summer instrumental music program.

Beginning Band	_____	Jr. High Band	_____
Stage Band	_____	Conducting	_____
Ensembles	_____	Theory	_____
Sr. Band	_____	Private Lessons	_____

Orchestra _____ Swap Classes _____

Other _____ _____

15. Please indicate which, if any, of the classes listed in no. 14 are combined to form one class.

_____

_____

SCHEDULING:

16.

Class	No. of class meetings weekly	Length of period	Time class meets	Average no. of students
1.				
2.				
3.				
4.				
5.				
6.				

YOUR EVALUATION OF THE PROGRAM:

		Circle One	
17.	Do you feel that more individualized instruction is possible during the summer program?	Yes	No
18.	Do you feel that the summer program is an asset to the regular school music program?	Yes	No
19.	Do you believe that the summer music program offers students certain areas of musical study not possible during the regular school year.	Yes	No
20.	Does your summer program culminate in a final public performance?	Yes	No
21.	Do any of the students make spectacular gains in perfecting skills during the summer program?	Yes	No
22.	Is there any school credit given for summer music participation?	Yes	No
23.	Is attendance required at any of the classes?	Yes	No

Which ones? _____

24. If you believe that your summer music program has some unique aspects that make it successful, please state them.

_____

_____

FURTHER COMMENT:

Box 134
Pateros, Washington
May 20, 1965

Dear Sir:

During the first week in February you were sent a copy of the enclosed questionnaire pertaining to a study of the Summer Instrumental programs in the State of Washington. At this time I have not received your completed copy of the questionnaire. Due to the importance of your reply I'm sending you this second copy. This is a very busy time of the year for music directors but I would appreciate it very much if you could complete the questionnaire and return it at your earliest convenience.

Thanks for your cooperation.

Yours truly,

Leon E. McKinney

Please note:
This signature has been redacted due to security reasons.

STATE OF WASHINGTON

Superintendent of Public Instruction

Olympia

LOUIS BRUNO
ATE SUPERINTENDENT

July 9, 1965

Mr. Leon McKinney
New College Duplex #43
Central Washington State College
Ellensburg, Washington

Dear Mr. McKinney:

We are enclosing a copy of our 1963 Summer School Survey. To our knowledge, there is not any other information available in regard to summer music programs.

At the conclusion of our survey of this summer, we will have a better breakdown on music programs as we are asking for the total curriculum in instructional and in vocal music. This summary will be available in all school districts and institutions of higher learning about October 15.

Sincerely,

DIVISION OF CURRICULUM
AND INSTRUCTION

Lewis G. Bloom
Coordinator of the
Gifted Child Program

LGB:llb

Enclosure

Please note:

This signature has been redacted due to security reasons.